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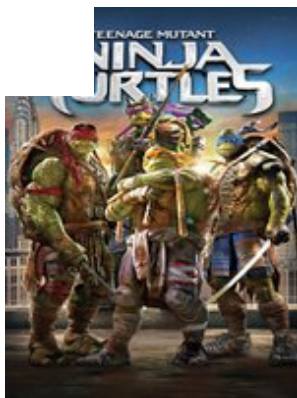
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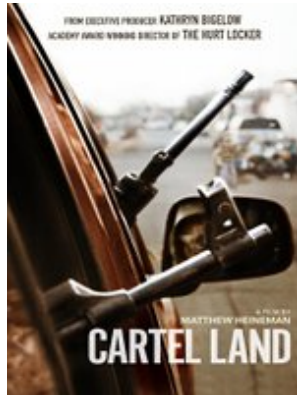
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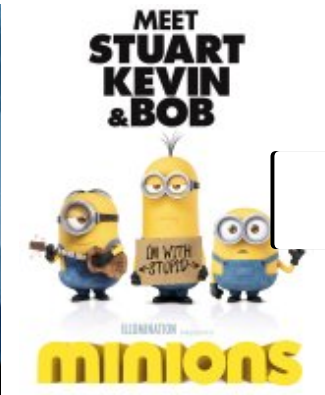
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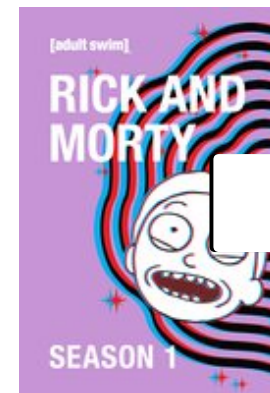
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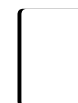
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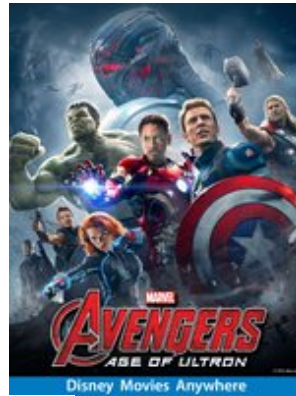




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# Breakdown Of The Major Online Indie Film Distribution Platforms

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BY NOAM KROLL

Seeking out distribution can be a very scary task for independent filmmakers. The good news is that now there are more online distribution platforms than ever...and many

DECEMBER 13,  
2013

of them can be quite lucrative if approached properly.



Before the Internet paved the way for **online film distribution platforms** (like Netflix, Amazon, iTunes, etc.), the only real path to distribution was to find a sales agent or a distribution company that could get your film out there into the world. For most indie films up until the last 5 years or so, the most realistic outcome would be for a straight to DVD release, with profits split with the distributor. This type of distribution still exists, in some cases it could still be the best option for certain filmmakers, but personally I'm a lot more excited by the potential of **self distribution** as it puts the power back in the hands of the filmmaker.

Last year, when I was looking for distribution for my first feature film 'Footsteps', I realized almost immediately that self distribution would be the way to go. I had a number of offers on the table from distribution companies, but when I really broke down what they were offering, I realized I would be able to do just about everything that they were offering myself, and I could avoid paying them a 30% commission on the film's profits.

That said, I also came to terms with the fact that **self distribution is a relatively new concept and there is a lot of terrain to navigate**. There are



literally HUNDREDS of options out there, but below I've broken down a few of the major players that I would recommend looking into as a starting point.

Keep in mind, if you find alternative options that seem to suit your needs better, than by all means go for it (and be sure to share them in the comments!) These film distribution platforms should give you a good baseline to draw comparisons from:

## iTunes Film Distribution

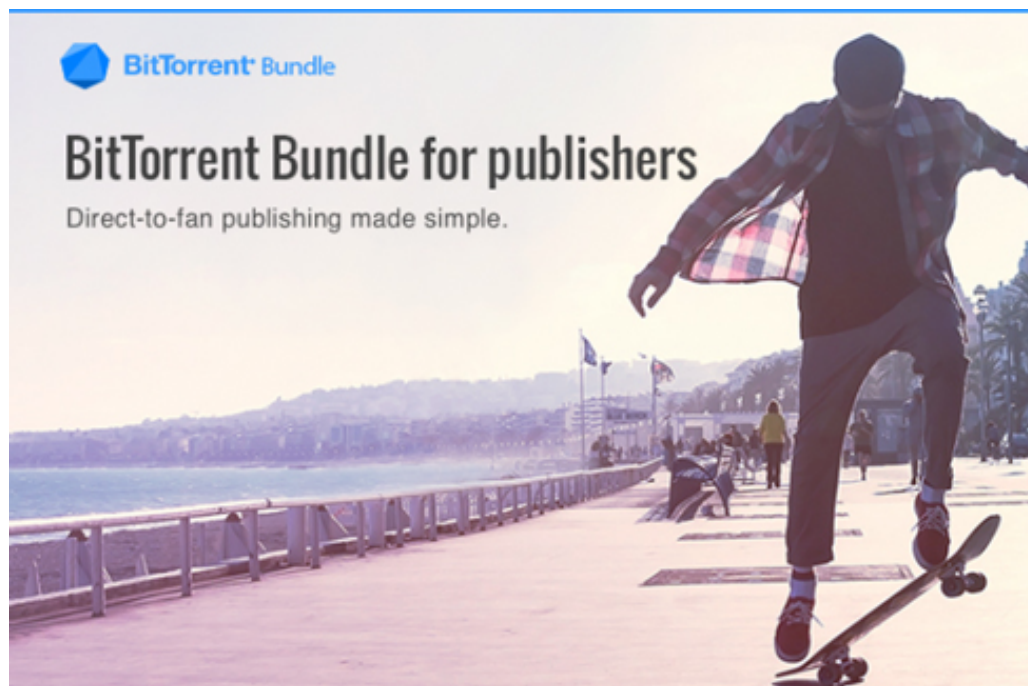


Probably the largest and most prevalent distribution platform, iTunes can connect your film with an absolutely massive audience.

**Advantages of iTunes film distribution:** For starters, your film will be available on the same platform as major motion pictures and that alone adds a sense of legitimacy to your project. If the same person came across a film on an industry standard platform like iTunes, they may be more likely to actually watch that film than if it was hosted on a platform that the person was not familiar with. **iTunes users already have accounts set up with their credit card info plugged in, so if they want to buy your movie it's really easy – literally just a click away.**

**Disadvantages of iTunes film distribution:** There are a few downsides to going through iTunes (other than the fact that it is one of the more costly options). For instance, in order to get your film on iTunes you'll need to go through an 'aggregator', which is a company that you pay to deliver your film to iTunes (one example is Distribber). The fee to do this can be fairly hefty (in the \$1500 range), but is well worth it as the aggregator is a sure way in. It is also possible to submit your film to iTunes yourself, but it is a fairly complex and difficult process which still may leave you rejected. If you do wind up on iTunes, **they will take 30% of the profit from each sale and leave you with 70%.**

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BitTorrent you ask? Yes. BitTorrent. Believe it or not they are quickly becoming one of the best options for **independent filmmakers that want**



**to self distribute films** after they released their new '**Bundles**' platform.

Essentially a bundle is a downloadable package that you create which can include your film, trailer and any other materials you want to share.

The bundle is hosted on BitTorrent and is accessible by their massive user base of approximately 180 million users, but only if they unlock it by performing an action that you specify. For example, you might ask users to pay you \$5 for the film. Or you may want to give users the film for free if they first share a link to your film's website. You might ask for a kickstarter donation or an e-mail address. The options are almost limitless.

Personally speaking, **I think their model is structured better than any other platform out there today as it gives the content creators the power of choosing how they want to benefit from their film.** I also love the fact that it can deliver lightning fast download speeds as it is all peer to peer. While I will be releasing my film on multiple platforms, I chose BitTorrent as a starting point as I really wanted to be a part of what they are doing. Now my feature 'Footsteps' is amongst the first films to ever be released on the Bundles platform.

Keep in mind though that Bundles is still in the alpha stages (as of this writing) and not yet available to the public.

## Vimeo On Demand Distribution



340  
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Another big up and coming platform, **Vimeo On Demand** effectively lets anyone with a pro account upload their film to Vimeo and charge a fee to view it. It's one of the best options out there as it's open to anyone and is directly accessible by the filmmaker.

Unlike iTunes where you need to go through an aggregator, Vimeo On Demand allows you to go straight to the source and really simplifies the process. Once your film is hosted with them, it's also being seen by a growing number of users who are not only accessing Vimeo on their computers, but also through devices like their Apple TV's.

**I think Vimeo's platform is ideal for filmmakers that have preexisting websites or any other forms of a preexisting online presence and are able to direct their traffic to Vimeo.** I would speculate that it may be harder to get your film discovered on Vimeo than let's say iTunes, without heavily promoting it yourself as there is an abundance of unregulated content populating the site. The other factor to consider is the cost involved which is about \$200 a year for the pro account.

All in all, Vimeo is offering a really nice alternative solution here.

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## Netflix Film Distribution



Like iTunes, **Netflix offers one of the best platforms for getting your film seen by a massive amount of people.** Their user base is huge and growing everyday, and with the new original content that they're producing, it's likely they will grow exponentially over the next few years.

Also like iTunes, the most effective way of getting on Netflix is to go through an aggregator (like **Distribber**), which will in turn cost you somewhere in the \$1500 range, depending on which service you choose.

That said, Netflix doesn't have the best track record with independent filmmakers as their payment structure isn't flexible. Typically they will offer an up front fee (let's say \$12,000) which will give them unlimited usage for anywhere from 1 – 2 years. This isn't bad if you have a no-budget film and just want to get it out there and get noticed, but if you are really trying to monetize your film there are better options out there.



## Amazon On Demand / CreateSpace Film Distribution



I've always really liked the way Amazon's platform is set up. As a filmmaker, you can upload your film, DVD artwork and other materials to their service 'CreateSpace'. You can **instantaneously start selling DVD's online while also streaming your film as you would on any other streaming site.**

If a user wants to buy your DVD, they can order it off of Amazon like any other DVD, but you as the filmmaker aren't responsible for actually producing the copies. It's fully automated by Amazon. They print the DVDs, label them and ship them off themselves. The user can also download your film either as a rental or as a purchase (much like iTunes), which allows for a more flexible pricing structure.

There aren't many downsides to this platform other than the fact that **Amazon takes a larger percentage** than most other online platforms (50%). That said, the 50% fee is completely reasonable as they have more

costs associated with the physical creation of the DVD discs and cases.

## So, Which Option Is Best For Your Film?

None of the above options are necessarily better than the other, they simply provide alternatives for different types of distribution strategies.

If you have a no-budget film and your primary goal is exposure, you might be best off going through a service like **BitTorrent** or **Vimeo On Demand** where your costs are kept low and you have access to a large audience.

Conversely, if your budget is a bit healthier and you can afford to go through an aggregator, **iTunes** is a standardized platform that has the potential to get your film seen by the masses. **Netflix** would fall into this category as well.

**Amazon** is a flexible platform that may be suitable for many films, but generally might be preferable for those filmmakers who have an audience that is going to want physical DVDs, as right now it seems to be the best solution for delivering DVD content to your audience.

**The key to choosing a platform is deciding what is best for your film and your career.** Do you need exposure? Profit? Accessibility? Answering these questions will help you determine which path is best for you.

We want to hear about your film distribution experiences. **Share your thoughts in the comments below!**

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Noam Kroll



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**Indiefilmguyz** • 2 years ago

Working with Distribber was a huge mistake. No visibility into sales data and they have established a reputation of not paying their filmmakers. At this point, it's just irresponsible for anyone to even suggest them as an option.

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**Richard** → Indiefilmguys • a year ago

I have sales data from Distribber. They seem to be working fine for me.

6 ^ | v • Reply • Share ›



**James** → Indiefilmguys • a year ago

Thanks Rich for directing me here, I felt compelled to defend Distribber as they have successfully got our film on Netflix, and iTunes while providing sales data. Jason Brubaker always answered my phone calls and to be honest its probably hard to pay filmmaker when their bad film is not making any money. I have seen a few complaints but have you seen the films the filmmakers tried to submit? Non the less, Distribber has done very well for us and we now have 4 titles with them.

4 ^ | v • Reply • Share ›



**dman131** → Indiefilmguys • 2 years ago

I agree. The one guy I knew there left after a year I think for this very reason. The funny thing is; they couldn't even get either of our films placed. At least they gave me back the initial fees. I wouldn't recommend Distribber at all.

4 ^ | v • Reply • Share ›



**Joseph** → dman131 • a year ago

Probably because your film was not good. Do not get mad at the aggregators for a film not being placed. I hear complaints all the time against, Bitmax, Distribber, Premier, -- Technically they all will suck, if your film sucks.

^ | v • Reply • Share ›

**dman131** → Joseph • a year ago



unlabeled Joseph • a year ago

Nothing to do with it. Think before you vaguely critique from afar. We won awards - the aggregator just didn't want to fight for it.

1 ^ | v • Reply • Share ›



**Jeremy W** • 2 years ago

from reports of filmmakers I know with films on netflix, if you are an indie with no names and you get \$12,000 you are doing pretty well.

3 ^ | v • Reply • Share ›



**Filmmaker IM** → Jeremy W • a year ago

That's \$1,200 not \$12,000 Netflix only pays \$1,500 Max ! for any Indy film. Yes That's it! Been there, done that!

^ | v • Reply • Share ›



**Blu de Golyer** → Filmmaker IM • 10 days ago

That's incorrect. One example is House Of Good And Evil. No names and Netflix paid \$42,000.

^ | v • Reply • Share ›



**Janson Media** • a year ago

This article is definitely a good rough sort of guide for self distribution techniques. I'd like to make just a few corrections from a distribution company stand point. Quickly, we've been in the business for 25 years and know the business well. Our company site: <http://www.janson.com>

Corrections/Clarifications/Suggestions:

- iTunes takes 30% of sales no matter what. So going through an aggregator or encoding house and paying the \$1,000 to have your film in iTunes and keeping 100% of your royalties, you are still only really getting 70% of what the film is listed for in iTunes. iTunes is not the winner in digital platform revenue for films these days too. I would suggest giving an aggregator 20-



30% of your film's iTunes royalties in order to save yourself the upfront \$1,000-\$1,500. You may never recoup that from iTunes, unless you have a popular film.

- BitTorrent is great and we make use of the BitTorrent Bundles with our films for additional promotion and marketing as well as collecting emails from interested users. For example, we will often release a BitTorrent Bundle for a

[see more](#)

1 ^ | v • Reply • Share ›



**Mikito Ohara** • a year ago

Here in the Philippines, indie film is trending and it is produce more than any original films..

Video Productions Perth

1 ^ | v • Reply • Share ›



**gregorykobela** • a month ago

Just my experience,but...

Many of the sites seem to have too many filmmakers and not enough viewers.You notice everyone trying to sell to one another.At least if you're on Amazon,or Itunes,you can be sure the buyers are there.

Greg Kobela

Producer

HOW TO UNDERSTAND WOMEN

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**Stuart Tanner** • 4 months ago

According to ITunes Distriber is not an authorised aggrigator - why did you say they are <https://itunesconnect.apple.co...>

^ | v • Reply • Share ›



**tidingofmagpies** • 10 months ago



Is it possible to go with more than one online distributor at a time? Or are you locked into the one you choose?

^ | v • Reply • Share ›



**Janet Tanner** • a year ago

This was very useful. I've signed up for an online class on this subject that I'm really looking forward to- the teacher is going to actually help the students build an online distribution platform. it's on Stage32 for all interested

<https://www.stage32.com/classe...>

^ | v • Reply • Share ›



**Mladen Lučić** • a year ago

Filmmakers should consider Kinoflix for their distribution needs. The new network is launching it's beta sometime in August. They can be followed on Facebook and Twitter.

^ | v • Reply • Share ›



**Guest** • a year ago

Kinoflix is another online film distribution platform worth considering. The new network will be launching beta this Summer.

^ | v • Reply • Share ›



**Distribution411** • 2 years ago

This article is a good start; there are about 1 dozen very important platforms today, for those wanting to monetize their film in the online markets. Noam Kroll nails 3 of them (Amazon, Netflix, iTunes) but there are a good 9 others. BitTorrent's new service is unproven at the moment (although their audience is quite large, as pointed out), and Vimeo on Demand does not have the millions of eyeballs looking for movies to buy & watch. (i.e., the typical consumer isn't going there to buy movies -- they're going to the platform where they've been buying movies for the past couple years.) This may change, but we'll see. Mr. Kroll is correct, though, in that if you've built an audience for your film, you can certainly drive them there, or drive them to

audience for your film, you can certainly drive them there, or drive them to wherever you see the largest cut of each sale.

J. Courshon

THE SECRETS TO FILM DISTRIBUTION

<http://www.Distribution.LA>

<http://www.facebook.com/FilmDi...>

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**AnotherHappyValleySunday** • 2 years ago

Full Moon has a new cinema distribution label: WIZARD Studios.<http://fullmoonstreaming.com/wizard>

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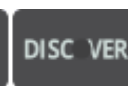
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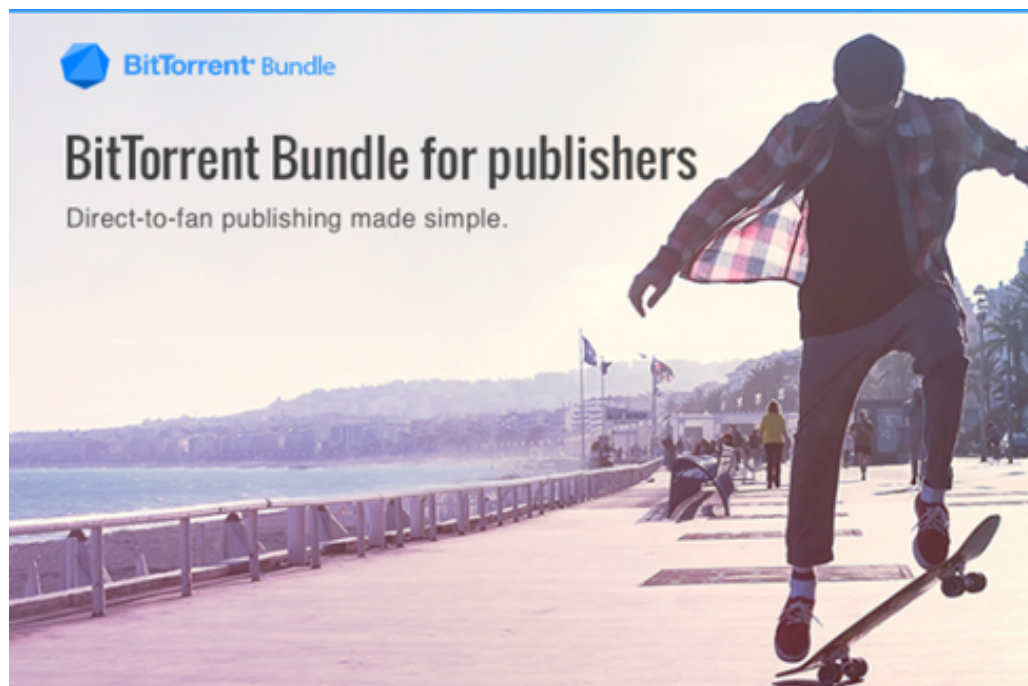
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Another big up and coming platform, **Vimeo On Demand** effectively lets anyone with a pro account upload their film to Vimeo and charge a fee to view it. It's one of the best options out there as it's open to anyone and is directly accessible by the filmmaker.

Unlike iTunes where you need to go through an aggregator, Vimeo On Demand allows you to go straight to the source and really simplifies the process. Once your film is hosted with them, it's also being seen by a growing number of users who are not only accessing Vimeo on their computers, but also through devices like their Apple TV's.

**I think Vimeo's platform is ideal for filmmakers that have preexisting websites or any other forms of a preexisting online presence and are able to direct their traffic to Vimeo.** I would speculate that it may be harder to get your film discovered on Vimeo than let's say iTunes, without heavily promoting it yourself as there is an abundance of unregulated content populating the site. The other factor to consider is the cost involved which is about \$200 a year for the pro account.

All in all, Vimeo is offering a really nice alternative solution here.

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## Netflix Film Distribution



Like iTunes, **Netflix offers one of the best platforms for getting your film seen by a massive amount of people.** Their user base is huge and growing everyday, and with the new original content that they're producing, it's likely they will grow exponentially over the next few years.

Also like iTunes, the most effective way of getting on Netflix is to go through an aggregator (like **Distribber**), which will in turn cost you somewhere in the \$1500 range, depending on which service you choose.

That said, Netflix doesn't have the best track record with independent filmmakers as their payment structure isn't flexible. Typically they will offer an up front fee (let's say \$12,000) which will give them unlimited usage for anywhere from 1 – 2 years. This isn't bad if you have a no-budget film and just want to get it out there and get noticed, but if you are really trying to monetize your film there are better options out there.

## Amazon On Demand / CreateSpace Film Distribution



I've always really liked the way Amazon's platform is set up. As a filmmaker, you can upload your film, DVD artwork and other materials to their service 'CreateSpace'. You can **instantaneously start selling DVD's online while also streaming your film as you would on any other streaming site.**

If a user wants to buy your DVD, they can order it off of Amazon like any other DVD, but you as the filmmaker aren't responsible for actually producing the copies. It's fully automated by Amazon. They print the DVDs, label them and ship them off themselves. The user can also download your film either as a rental or as a purchase (much like iTunes), which allows for a more flexible pricing structure.

There aren't many downsides to this platform other than the fact that **Amazon takes a larger percentage** than most other online platforms (50%). That said, the 50% fee is completely reasonable as they have more



costs associated with the physical creation of the DVD discs and cases.

## So, Which Option Is Best For Your Film?

None of the above options are necessarily better than the other, they simply provide alternatives for different types of distribution strategies.

If you have a no-budget film and your primary goal is exposure, you might be best off going through a service like **BitTorrent** or **Vimeo On Demand** where your costs are kept low and you have access to a large audience.

Conversely, if your budget is a bit healthier and you can afford to go through an aggregator, **iTunes** is a standardized platform that has the potential to get your film seen by the masses. **Netflix** would fall into this category as well.

**Amazon** is a flexible platform that may be suitable for many films, but generally might be preferable for those filmmakers who have an audience that is going to want physical DVDs, as right now it seems to be the best solution for delivering DVD content to your audience.

**The key to choosing a platform is deciding what is best for your film and your career.** Do you need exposure? Profit? Accessibility? Answering these questions will help you determine which path is best for you.

We want to hear about your film distribution experiences. **Share your thoughts in the comments below!**

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Noam Kroll



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**Indiefilmguyz** • 2 years ago

Working with Distribber was a huge mistake. No visibility into sales data and they have established a reputation of not paying their filmmakers. At this point, it's just irresponsible for anyone to even suggest them as an option.

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**Richard** → Indiefilmguys • a year ago

I have sales data from Distribber. They seem to be working fine for me.

6 ^ | v • Reply • Share ›



**James** → Indiefilmguys • a year ago

Thanks Rich for directing me here, I felt compelled to defend Distribber as they have successfully got our film on Netflix, and iTunes while providing sales data. Jason Brubaker always answered my phone calls and to be honest its probably hard to pay filmmaker when their bad film is not making any money. I have seen a few complaints but have you seen the films the filmmakers tried to submit? Non the less, Distribber has done very well for us and we now have 4 titles with them.

4 ^ | v • Reply • Share ›



**dman131** → Indiefilmguys • 2 years ago

I agree. The one guy I knew there left after a year I think for this very reason. The funny thing is; they couldn't even get either of our films placed. At least they gave me back the initial fees. I wouldn't recommend Distribber at all.

4 ^ | v • Reply • Share ›



**Joseph** → dman131 • a year ago

Probably because your film was not good. Do not get mad at the aggregators for a film not being placed. I hear complaints all the time against, Bitmax, Distribber, Premier, -- Technically they all will suck, if your film sucks.

^ | v • Reply • Share ›

**dman131** → Joseph • a year ago

**unlabeled** • Joseph • a year ago

Nothing to do with it. Think before you vaguely critique from afar. We won awards - the aggregator just didn't want to fight for it.

1 ^ | v • Reply • Share ›

**Jeremy W** • 2 years ago

from reports of filmmakers I know with films on netflix, if you are an indie with no names and you get \$12,000 you are doing pretty well.

3 ^ | v • Reply • Share ›

**Filmmaker IM** → Jeremy W • a year ago

That's \$1,200 not \$12,000 Netflix only pays \$1,500 Max ! for any Indy film. Yes That's it! Been there, done that!

^ | v • Reply • Share ›

**Blu de Golyer** → Filmmaker IM • 10 days ago

That's incorrect. One example is House Of Good And Evil. No names and Netflix paid \$42,000.

^ | v • Reply • Share ›

**Janson Media** • a year ago

This article is definitely a good rough sort of guide for self distribution techniques. I'd like to make just a few corrections from a distribution company stand point. Quickly, we've been in the business for 25 years and know the business well. Our company site: <http://www.janson.com>

Corrections/Clarifications/Suggestions:

- iTunes takes 30% of sales no matter what. So going through an aggregator or encoding house and paying the \$1,000 to have your film in iTunes and keeping 100% of your royalties, you are still only really getting 70% of what the film is listed for in iTunes. iTunes is not the winner in digital platform revenue for films these days too. I would suggest giving an aggregator 20-



30% of your film's iTunes royalties in order to save yourself the upfront \$1,000-\$1,500. You may never recoup that from iTunes, unless you have a popular film.

- BitTorrent is great and we make use of the BitTorrent Bundles with our films for additional promotion and marketing as well as collecting emails from interested users. For example, we will often release a BitTorrent Bundle for a

[see more](#)

1 ^ | v • Reply • Share ›



**Mikito Ohara** • a year ago

Here in the Philippines, indie film is trending and it is produce more than any original films..

Video Productions Perth

1 ^ | v • Reply • Share ›



**gregorykobela** • a month ago

Just my experience,but...

Many of the sites seem to have too many filmmakers and not enough viewers.You notice everyone trying to sell to one another.At least if you're on Amazon,or Itunes,you can be sure the buyers are there.

Greg Kobela

Producer

HOW TO UNDERSTAND WOMEN

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**Stuart Tanner** • 4 months ago

According to ITunes Distriber is not an authorised aggrigator - why did you say they are <https://itunesconnect.apple.co...>

^ | v • Reply • Share ›



**tidingofmagpies** • 10 months ago



Is it possible to go with more than one online distributor at a time? Or are you locked into the one you choose?

^ | v • Reply • Share ›



**Janet Tanner** • a year ago

This was very useful. I've signed up for an online class on this subject that I'm really looking forward to- the teacher is going to actually help the students build an online distribution platform. it's on Stage32 for all interested

<https://www.stage32.com/classe...>

^ | v • Reply • Share ›



**Mladen Lučić** • a year ago

Filmmakers should consider Kinoflix for their distribution needs. The new network is launching it's beta sometime in August. They can be followed on Facebook and Twitter.

^ | v • Reply • Share ›



**Guest** • a year ago

Kinoflix is another online film distribution platform worth considering. The new network will be launching beta this Summer.

^ | v • Reply • Share ›



**Distribution411** • 2 years ago

This article is a good start; there are about 1 dozen very important platforms today, for those wanting to monetize their film in the online markets. Noam Kroll nails 3 of them (Amazon, Netflix, iTunes) but there are a good 9 others. BitTorrent's new service is unproven at the moment (although their audience is quite large, as pointed out), and Vimeo on Demand does not have the millions of eyeballs looking for movies to buy & watch. (i.e., the typical consumer isn't going there to buy movies -- they're going to the platform where they've been buying movies for the past couple years.) This may change, but we'll see. Mr. Kroll is correct, though, in that if you've built an audience for your film, you can certainly drive them there, or drive them to

audience for your film, you can certainly drive them there, or drive them to wherever you see the largest cut of each sale.

J. Courshon

THE SECRETS TO FILM DISTRIBUTION

<http://www.Distribution.LA>

<http://www.facebook.com/FilmDi...>

^ | v • Reply • Share ›



**AnotherHappyValleySunday** • 2 years ago

Full Moon has a new cinema distribution label: WIZARD Studios.<http://fullmoonstreaming.com/wizard>

^ | v • Reply • Share ›

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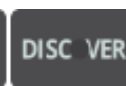


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# Kickstarter Drops Amazon Payments For Stripe

Posted Jan 6, 2015 by [Sarah Perez \(@sarahintampa\)](#)

1,422

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Crowdfunding platform Kickstarter **announced** today that it's partnering with payments service Stripe, which will now collect and process all payments for projects hosted on Kickstarter's site. Since its founding, Kickstarter used Amazon Payments for this, but claims it had to make the switch because late last year, Amazon decided to discontinue the payments product that Kickstarter was previously using. That decision led Kickstarter to analyze the possibilities, and ultimately it chose the well-liked and growing company Stripe, **most recently valued at \$3.5 billion** following its recent \$70 million funding round.

Stripe processes payments for some of the biggest tech companies, including Facebook and Twitter, as well as others like Lyft, Shopify, TaskRabbit, Instacart, Rackspace, Postmates, Handybook, Salesforce, OpenTable, Bigcommerce, Reddit, Squarespace, WuFoo, and many **others**. It has become popular for its ease of use and setup, simple and transparent pricing, and because it offers companies complete control over the checkout experience.

“Stripe will help Kickstarter’s users reach a broader audience and see higher conversion rates from backers anywhere in the world – especially those coming from mobile devices,” the company says.

**Art Project**  
by John Smith

### Payment information

Your card will not be charged at this time. If the project is successfully funded, your card will be charged \$5.00 when the project ends.

**Card information** secure Visa, MasterCard, or American Express

Name

Card number

Expiration  02  2015  CVN

☒ Remember this card for future pledges

**Billing address**

Country  United States

Address 1

Address 2  Apartment, suite, etc

City

State  Alaska

Postal code

By pledging you agree to Kickstarter's [Terms of Use](#) and [Privacy Policy](#)

**Pledge**

**IMPORTANT**  
Kickstarter does not guarantee projects or investigate a creator's ability to complete their project. It is the responsibility of the project creator to complete their project as promised, and the claims of this project are theirs alone.  
[Learn more about accountability](#)

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**\$5.00** [Edit](#)

**SELECTED REWARD**  
**Pledge \$5 or more**  
Hug  
Estimated delivery: Feb 2015

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For project creators, Kickstarter says this change means they'll no longer have to set up an Amazon Payments business account anymore, but instead will enter their bank account details on the Account tab of their Kickstarter project's draft. The change will also speed up the time it takes to go live on Kickstarter – before, the Amazon Payments setup process took a few days. With Stripe, the process takes just a couple of minutes.

For backers of a project, checkout will be easier as they'll no longer be redirected or have to log into a separate service. The checkout flow will also now take place entirely on Kickstarter.com itself.

Kickstarter says its fees are not increasing as a result of the move – it will apply a 5% fee to the total amount of funds raised and Stripe will apply credit card processing fees (about 3%-5%).

The move to Stripe will be completed by next week.

Kickstarter has processed \$1.2 billion in pledges via Amazon Payments, which it was using even a year before launching to the public. The payments service was selected at the time for being of the only ones that allowed Kickstarter backers to pledge money, but only be charged when projects reached their funding goals.

Recently, [the company gave a look at its business over the past year](#), noting that 3.3 million backers in 2014 pledged \$529 million, resulting in 22,000 funded projects.

**1,422**  
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## 7 Comments

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**Thomas Earl**

I most likely won't be using KickStarter again. It will be interesting to see if this amounts to more or less users of it.

Like · Reply ·  1 · Mar 4, 2015 3:01pm

**Michael Hayes** · Junior Software Developer at Silvercar

I wonder if this means that Stripe has a "publicly available" payment structure for crowd funding sites? When we launched a site a couple years ago, we discovered that Kickstarter's payment scheme with Amazon was something Amazon doesn't offer to everyone, so we went with Paypal pre-approved payments.

Like · Reply · Jan 7, 2015 6:07am

**Michael Hwan**

Stripe is killing it!

Like · Reply · Jan 6, 2015 2:02pm

**Caleb Child** · Davis Applied Technology College

I CAN FINALLY USE KICKSTARTER AGAIN!!!!

Like · Reply · Jan 6, 2015 1:10pm

**Dan Rockwell** · Columbus, Ohio

Crazy that Amazon was going to discontinue Amazon payments program because that's what made Kickstarter insta-dont-think-just-click buy. I don't know if I buy that Amazon decided to discontinue that, seems insane but it is Amazon. Now we gotta go thru the dance of creating yet another account identity..

Like · Reply · 4 · Jan 6, 2015 12:53pm

**Jamie Rytlewski** · Okemos, Michigan

So did Kickstarter drop Amazon Payments or vice versa?? I'm thinking the headline is misleading.

Like · Reply · Jan 6, 2015 9:26am

**Uge Plex**

Read the post. Amazon made changes to their services, eliminating the specific one Kickstarter was enrolled in, so (what they don't say here is why Kickstarter didn't enroll/negotiate with Amazon for another order processing service) Kickstarter "looked around" and decided to take their business elsewhere. Still a bad decision for the casual backer community,

Like · Reply · Jan 6, 2015 9:40am

**Glen Bodor**

Uge Plex Why would it be a bad idea for the casual backer? All payments will be processed directly on the Kickstarter site, without redirection to Paypal or Amazon. Seems like a win to me.

Like · Reply · 1 · Jan 7, 2015 2:10pm

**Uge Plex**

Glen Bodor Firstly, the new service being used is founded by some of the same

people that ran Paypal. I don't consider that a plus based on PalPay's poor reputation for how they handled some folks money and many of the anti-consumer policies they implemented. A lot of people learned not to trust them, and now they run the new transaction processing company Kickstarter chose. Secondly, it's simply more hassle for existing Amazon/Kickstarter regulars. It was nice not having to dig out the CC and fill crap in to pledge. Thirdly, yet another 3rd party service to store personal credentials? Ugh. Nothing about this change is convenient or in my opinion beneficial for the majority of Kickstarters community. I realize there are folks fighting a social justice war on Amazon to support an Amazon worker union/worker conditions and so anything anti-Amazon is a pro in their checklist. I support better worker conditions, but in this particular circumstance, I can't support the alternative choice.


Like · Reply ·  2 · Jan 7, 2015 3:57pm · Edited

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### Uge Plex

Meh. So now we'd have to enter personal info in all over again, instead of using a known/trusted processing service which most of us already use and have for years. !@#\$'ing wonderful. Way to not serve your "customers" Kickstarter. I wonder how many folks will be too turned off to finish going through the additional order processing hoops for the next project that catches their casual interest now that the ease of using Amazon to pay with just a click is gone. Between the constant (and less pleasant/less useful) UI/website changes and this...Kickstarter's really been reaching for ways to diminish crowdfunding through them.

Like · Reply ·  2 · Jan 6, 2015 9:34am · Edited



### Matt Duff · Implementations Specialist at GitHub

I far prefer Stripe. I have backed many kickstarter projects and don't mind this at all. It will piss of "some customers" which is pretty much the case for any decision a business makes.

This makes me more of a Kickstarter fan, not less.

Like · Reply ·  8 · Jan 6, 2015 10:00am



### Christian White



This is 2015, why can't Stripe recognize that I have a credit card in my wallet and just type it in automatically. BLARGH!!! Screw this century, I'm out.

Like · Reply ·  3 · Jan 6, 2015 10:30am



### Uge Plex

Matt Duff Let's not forget Stripe is backed by the guys that founded Paypal. The same service that for years made customers balances "disappear" without recourse. My level of trust for Stripe is not high due to its roots. Additionally, I prefer to not keep entering my cc info in to every new service's database that comes along, as both I find it annoying to keep having to type that information in, and it increases the risk of identity theft/fraudulent charges (hassle). Amazon has worked well and reliably, but I get that there are issues with their management practices that absolutely need to b... See More

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# Why Amazon Film Distribution Is Awesome!

JULY 20, 2015 BY JASON BRUBAKER

1 COMMENT

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[Amazon film distribution](#) offers a great opportunity for filmmakers who want to reach an [audience](#) of rabid shoppers. As a transactional video on demand (TVOD) platform, you simply set your price and Amazon pays you 50% of the sale.

In a typical [release](#) scenario, you would would maximize your transactional opportunity on Amazon before you move on to ad supported platforms (AVOD) like [Hulu](#), or subscription supported (SVOD) platforms like [Netflix](#). This sort of windowing helps prevent cannibalization.



Amazon film distribution has expanded. In addition to being an awesome transactional platform, filmmakers wishing to exploit an (SVOD) window can now stay with Amazon. Through Amazon Prime, filmmakers can easily get their movies into a bonafide (SVOD) service with millions of subscribers!

Similar to Netflix, Amazon Prime allows you to reach people looking to discover new movies. But unlike Netflix, Amazon Prime actually pays you every time your movie is streamed. While this is

equal to pennies on the dollar (you net roughly 5 cents per stream), having your movie available to millions of subscribers could add up.

## How To Access Amazon Film Distribution

In the old days, a service offered by Amazon owned CreateSpace was all you needed to get your movie into Amazon. But for whatever reason, CreateSpace only provides a standard definition upload and DVD creation. Additionally CreateSpace WILL NOT get your movie into Amazon Prime.

This means you will have to work with an Amazon approved aggregator. One such aggregator is my consulting client, [Distribber](#). Now for the sake of full disclosure, I love [Distribber](#). And because I'm currently the director of [business](#) development there, I'm totally biased!

So know this. There are other aggregators out there. But most will try to take some sort of ownership of your movie. Distribber does not. (Please read the FAQs so you can become familiar with the service.)

With that said, regardless of which aggregator you utilize, you will still need your HD source file (usually a ProRes 422HQ) the appropriate artwork and [closed captions](#). And finally, no movie marketplace is perfect. And Amazon film distribution is no different.

In order to [rise above the noise](#) and get your movie noticed, you will need to [have a movie promotion plan](#). This means, during the first two days of your launch, you will want to make as many sales and get as many comments as possible. The good news is, Amazon shoppers are there to shop!

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Making movies can be challenging. Once you get an idea of where you are and where you want to go, you can begin to take steps in your desired direction.

Make sure you [download the filmmaker checklist](#).



### About Jason Brubaker

Jason Brubaker is a Hollywood based film distribution consultant, specializing in Video On Demand. He is focused on helping YOU market and sell movies more easily by growing your fan base, building buzz and creating community around your title. He is also available for [speaking engagements](#).

### COMMENTS



Jeff Leonhardt says

July 21, 2015 at 6:26 pm

Hi Jason,

Great article! A friend and I have spent that last two and a half years making a movie on weekends. It is a “no budget” movie and was made because we love film and telling stories. It was shot in SD and cropped to 1.85:1. I can upscale it to HD with Red Giant’s Instant HD if that is recommended. Basically, we just want our movie to be seen. I have a few questions:

1. We edit on Windows (Adobe Premiere CS6), so ProRes 422HQ is not an option. What Windows based container/codec would best suit Amazon (or any other VOD upload)?
2. I am familiar with Distribber and have heard great things about them. What do I need to get all my ducks in a row before contacting them?

Thank you for your time and consideration,  
Jeff Leonhardt – Infinity Productions

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**FILMMAKER CHECKLIST**



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### ABOUT JASON BRUBAKER

Jason Brubaker is a  
Hollywood based film  
distribution consultant,

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specializing in Video On Demand. He is focused on helping YOU market and sell movies more easily by growing your fan base, building buzz and creating

community around your title. He is also available for [speaking engagements](#).

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